ADVISORY COMMITTEE ON FILM VIDEO AND AUDIO

Report to

the Hon. Marcel Masse,
Minister of Communications

and

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the Hon. Eugene Kostyra,
Minister for Culture, Heritage & Recreation

from the

Advisory Committee on Film, Video and Audio

under the

Canada-Manitoba Subsidiary Agreement on
Communications and Cultural Industries

January 24, 1986

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January 24, 1986

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M. Masse and Mr. Kostyra:

We have the great pleasure and privilege of submitting for your consideration the results of our efforts over the last twelve months to arrive at recommendations for the cultural and industrial enhancement of Manitoba's film, video and audio sector, as directed with our appointment last January 14th.

Our report makes twenty-eight recommendations designed to accomplish the objectives of the Communications and Cultural Sub-Agreement. These are inseparable from our principal conviction and unanimous recommendation that

THERE SHOULD BE ESTABLISHED IN MANITOBA AN ARM'S LENGTH, COMMUNITY-BASED FILM, VIDEO AND AUDIO DEVELOPMENT CORPORATION FOR THE PURPOSE OF PROMOTING CULTURAL AND INDUSTRIAL INITIATIVES THROUGH THE DELIVERY OF:

.....2

1. **TRAINING PROGRAMS**

2. **MARKETING PROGRAMS**

3. **PRODUCTION FUNDING (INCLUDING FILM MANITOBA)**

4. **EQUIPMENT PROGRAMS**

The findings of the Advisory Committee have indicated that the film, video and audio community wishes to participate in the planning and delivery of its own development. It is our conviction that orderly yet spirited development will only occur when the planning and delivery has its genesis in the community itself.

There is a the moment in Manitoba's film, video and audio community a sense of optimism fueled by anticipation. Indeed, the Committee has been reminded on many occasions that this sense of anticipation has run high since the Cultural Sub-Agreement was signed in June 1984. We are, as we know you both to be, acutely conscious of the fact that we are about to enter the third year in the life of the ERDA.

Therefore, we respectfully encourage your consideration of our report at your earliest convenience.

We would take this opportunity to thank you both for the privilege of undertaking these deliberations on behalf of our community, and we wish to acknowledge the support and input received from that community during our tenure.

We wish to thank also your staff who have with patience and good humour facilitated our task. As well we would thank and commend our Executive Co-Ordinator and writer, Catherine Morrison.

Yours Sincerely,

Wayne Fiducan, Chair
on behalf of the Advisory Committee

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1. SUMMARY OF RECOMMENDATIONS

1. That a Manitoba Film, Video and Audio Development Corporation be established for facilitating cultural and industrial development in this sector.

2. That the Manitoba Film, Video and Audio Development Corporation be in place and delivering programs by April 1, 1986.

3. That Film Manitoba be brought under the administrative aegis of the Development Corporation.

4. That program funds allocated under Components 3 and 4 of the Sub-Agreement be available for delivery no later than April 1, 1986.

5. That the funds allocated under Components 3, 4 and 6 be vested in the Development Corporation for the purpose of extending program delivery for a minimum five-year period beginning April 1, 1986. Funds remaining in Component 2 should be used between January 17 and April 1, 1986 for start-up costs for the Corporation.

6. That should vestment of funds in the Corporation prove not to be possible, the means be ensured to permit program expenditures by the Corporation until September 30, 1990 or 18 months after the termination of the Agreement, as provided in the Agreement.

7. That the Development Corporation be empowered to review and adjust program allocations according to cultural and industrial needs.

8. That facilitating market development and distribution be a responsibility of the Development Corporation.

9. That the Development Corporation have on staff a marketing and distributiion professional.

10. That the Development Corporation have ongoing responsibility for the co-ordination of its programs with relevant Federal, Provincial, Municipal and industry-based programs and initiatives.

11. That a Workshop Assistance Fund be established so that organizations or individuals can apply for assistance to sponsor workshops in given subject areas of relevance to film, video and audio.

12. That a Production Lab Fund be established to enable the local development of a training model similar to Dramalab.

13. That a Curriculum Development Committee be immediately formed with a mandate to produce, within one year, curricula for degree and diploma courses in film, video and audio, and with a further mandate to devise guidelines for an Academic Equipment and Facilities Rental Program.

14. That an Academic Equipment and Facilities Rental Program be established to permit start-up of academic programs.

15. That a Professional-in-Residence fund be established in order that organizations may hire experts in the field with partial support from the fund in exchange for permitting community access to the skills of those experts.

16. That a Freelance On-the-Job Training Program be established using CEIC programs for the purpose of project-oriented training. A Project Training Incentive Fund should be established to encourage in and out-of-province producers to hire trainees.

17. That a Professional Development Fund be established to permit senior industry members to pursue their skill development with recognized leaders in their fields.

18. That a First Film Fund be established for support of "calling-card" film/video productions. Recipients to be the top two producers of each year's Production Lab.

19. That a Special Project Fund (Film/Video) be established for the support of meritorious projects that do not meet all Film Manitoba requirements.

20. That an Audio Manitoba Fund be established to support recording projects by means of equity participation.

21. That an Audio Demo Fund be established to make production grants to groups or individuals wishing to do "calling-card" recordings.

22. That a Music Video Fund be established to encourage production in this relatively new medium via partial support in the form of grants.

23. That a New Equipment Grants Program be established to make grants of up to 30% (50% for non-profit organizations) towards the purchase price of new equipment.

24. That an Equipment Rental Fund for Non-Profits be established to permit non-profits in the field to have access to equipment they would not normally be able to use and at industry rates.

25. That Young Canada Television be encouraged to establish English-language production and administrative headquarters in Manitoba.

26. That the provincial University Grants Commission be encouraged to make operating funds available for the academic programs recommended in this Report.

27. That Telefilm be mandated to improve its regional links and to make specific allocations for regional production.

28. That CBC Winnipeg be encouraged to make studio facilities available for use in the educational programming evolving from this report.

2. INTRODUCTION

The Canada-Manitoba ERDA

In June of 1984, the first Communications and Cultural Sub-Agreement under an ERDA was signed by Canada and Manitoba.

The objectives of the $21-million Agreement were outlined as follows:

to:

a) complement the economic development strategy for Manitoba as outlined in Schedule A of the ERDA;

b) increase employment and income opportunities in Manitoba through the growth and enhancement of communications and cultural enterprises;

c) maximize the social and economic benefits to Manitobans and all Canadians from an increased development of cultural products;

d) foster the creation and increased production of cultural products in Manitoba and to increase access to Manitoba's cultural products by strengthening existing markets, encouraging expansion into new ones and expanding audiences;

e) strengthen the human, managerial, creative, financial, technological and structural resources of communications and cultural enterprises in Manitoba; and

f) stimulate private sector investment in the creation and distribution in Manitoba's communications and cultural products, in addition to existing public sector programs.

Sector B of the agreement outlines priorities for Cultural Enterprises Infrastructural Development:

a) the improvement of infrastructure related to production, distribution and consumption in order to meet the needs of Manitoba's communications and cultural enterprises sector:

b) the strengthening of productivity of human, managerial and technological resources;

c) the stimulation of private sector investment in this sector;

d) fostering the creation and increased production of cultural products; and

e) accelerating marketing efforts to increase access to these products.

Components 2, 3 and 4 under Sector B specifically refer to the potential of the film, video and audio industry and the need for strategies to develop the infrastructure and human resources of this "promising sector."

Component 2 provides that an Advisory Committee be appointed to examine and report on how the $6.875 million allocated to skills development and production capability upgrading should be spent.

The Advisory Committee on Film, Video and Audio

On January 14, 1985, a seven-person Advisory Committee was appointed. The Chair, Wayne Finucan, was a joint appointment of the governments of Canada and Manitoba. The Government of Canada appointed Committee members Joan Jarvis, Allan Kroeker and Stan Thomas. Per Brask, Colin Jackson and Derek Mazur were appointed by the Government of Manitoba.

The Committee was given one year in which to submit its report. The Committee's Terms of Reference under the Agreement were as follows:

> Given the context of rapid technological change, given the need to stimulate the development of Canadian content that can achieve a share of the domestic and international markets, and given the linguistic and cultural diversity of Canada and Manitoba, the committee will advise the Ministers in co-ordination with the Management Committee on:
>
> 1. the film, video and audio opportunities open to Manitoba industry;
>
> 2. options for improved film, video and audio capacity in Manitoba including the relationship of any proposed new or improved infrastructure to the existing infrastructure;
>
> 3. on the existing and future human resource development and training needs of the film, video and audio industry taking into account the Carr Report, and in particular, the possibility of co-operation with the University of Winnipeg;
>
> 4. on a concept plan (or plans) within the framework and resources set out in Sector B, Components 3 and 4 of Schedules A and B of the Communications and Cultural Enterprises Subsidiary Agreement which could integrate the requirements of the private and independent producers as well as those of the public producers.

The Committee took further direction under the Agreement to proceed according to this mandate:

> To propose a recommendation to allow Manitoba industry to benefit from increased film, video and audio production opportunities. The Subsidiary Agreement will encourage the improvement of production capability by providing a financial contribution towards the cost required to foster increased activity by private and independent producers and the public broadcasters. Such capability would contribute to the viability of this promising sector and allow for the increased production of quality products. In order to maximize the utilization of any production facilities, measures should be taken to ensure a close working relationship with proposed skills development initiatives. Appropriate access to space, equipment and technical resources in existing and any proposed production facilities is a key element in this component.
>
> Consideration will be given to the production needs of Native people and Franco-Manitobains in developing this component.
>
> Priority attention is to be given to the development of the skills required by workers in Manitoba's film, video and audio industries in order to achieve productivity gains, increased production, and enhance quality and commercial viability.

Data Gathering

Public Hearings: Early in its deliberations, the Committee determined that public hearings would be an effective means of involving the industry in its process, and, indeed, would be the most effective means of hearing, first hand, the industry's perceptions of its problems and needs.

Hearing dates were set for April 15th to 17th in Winnipeg, April 19th in Brandon and April 22nd for Thompson.

A detailed call for submissions was drafted by the Committee (Appendix I). It invited responses from those most vitally concerned with the objectives of the Sub-Agreement to a series of questions relating to the state of the film, video and audio industries.

The call for submissions was sent to 317 individuals, institutions and businesses comprising an industry mailing list prepared by the Committee.

In all, thirty-one organizations and individuals made presentations at the hearings and seven more sent written submissions.

Consultants' Studies

Out of the Public Hearings a number of questions and issues emerged which the Committee wished to pursue in greater detail. It was decided to commission several studies, as follows:

1. A study of the Feasibility of Developing a Training Program in Film, Video and Audio - undertaken by the University of Winnipeg, office of the Vice-President (Academic).

2. A study of Options for i) Developing a pool of skilled writers/composers for Film, Video and Audio from among those writers currently working in other media, and ii) for upgrading the skills of those already writing/composing for Film, Video and Audio - undertaken by Don Bailey, author and screen-writer and Daile Unruh, researcher.

3. A study of Options for Apprenticeship Programs in Film, Video and Audio - undertaken by Bob Ramrattan, educational consultant.

4. A Survey of Needs, Resources and Development of an Operational Model for Film, Video and Audio in the Brandon area - undertaken by Westman Applied Research Ltd. (Brandon University).

5. A study of Hardware and Production Facilities in the Film, Video and Audio Industries - undertaken by Angus Reid Associates Inc., consultants.

6. A study of Marketing of Manitoba as a location, as well as Manitoba services and products - undertaken by staff.

Further Meetings, Consultations and Review of Literature

While the Consultants' Studies were being undertaken, the Committee continued to meet with representatives of the industry, specialists in the field, the CBC and NFB. As well, the Committee continued to receive and review pertinent documentation (see Bibliography) and to keep abreast of pertinent government initiatives such as the Audio Policy Discussion Paper and the activities of the Caplan-Sauvigeau Commission.

In October, representatives of the Committee attended a Conference on Broadcasting sponsored by the Canadian Conference of the Arts. At this time, a number of useful ancillary discussions were held, notably one with the Chair of Young Canada Television, Francis Fox, who responded with interest to the idea of locating YCT's English-language headquarters in Winnipeg.

3. FINDINGS

a) The Public Hearings

Held in mid-April, the hearings were the first formal opportunity the Advisory Committee had to hear directly from the members of the film, video and audio community, and over the five days, a broad cross-section of community representatives delivered their views. Sectors represented by Submissions (written or in person) may be grouped as follows:

Independent Producers	9
Educational Institutions	6
Freelancers	4
Associations	4
Non-Profit Producers	4
Private Broadcasters	4
Public Broadcasters	4
Native Non-Profit	3
Francophone	2
Native Independent Producers	1
* Services	1

* Some submissions represent more than one category and this is reflected in the numbers above.

Over the five days a number of themes emerged, many of them stated outright and repeatedly. One or two of them derived more from the indirectly articulated but very palpable community dynamic that seemed to have coalesced around the very fact that the hearings were occurring at all.

Yet these one or two emerged with some force: one, that there exists in Manitoba a community of individuals whose competence and creativity has developed despite the marginal economic climate, but whose spirit for risk and achievement and generosity among colleagues has been blunted by the struggle revealing itself in a status-quo mentality. The spirit of the community is largely a re-active, rather than a pro-active one, a spirit that produced the Manitoba Association of Independent Film, Video and Audio Professionals only when the potential for government funding appeared, and for the purpose of "protect[ing]" the interests of Manitoba Film, Video and Audio producers, [1] rather than, say, advancing them.

But the second of these more abstract, yet unquestionably pivotal themes is a more hopeful one. The fact is that a significant

1. "Manitoba Association of Independent Film, Video & Audio Producers" Transcripts of the Public Hearings

part of the community did get together, and in preparing for the public hearings appeared to initiate a healthy process of self-examination.

In many sectors of the community, there has been self-assessment, focussing not only on what is, but on what is needed in terms of training, market development and facilities upgrading. The notion is definitely there, that what is needed is "to foster an environment of co-operation and growth for the benefit of the Manitoba film, video and audio community and to build the local industry up to world-class standards." [2] Over those five days of hearings, the Advisory Committee found a community that simply needs some incentive to take it beyond that point known in development theory as the "take-off" stage.

Several other themes emerged in direct response to questions posed by the Advisory Committee in its Request for Submissions to the Public Hearings.

2. Ibid.

1. Training

According to the views expressed at the public hearings, training needs are perceived quite differently by the various sectors. At the professional level, it was suggested,

> "Manitoba presently has a nucleus of talent, which simply requires advanced skills training. Major productions produced in Manitoba often require the parachuting in of specially skilled personnel, such as directors, cinematographers and audio producers; this is unacceptable".[3]

Among Native groups, the need for entry level training is the most pressing, according to the embryonic Brandon-based Native group, Waboose. The same need is experienced by the more established Native Communications, Inc. of Thompson, which, despite its track record of broadcast and production, is starved for adequate technical and production staff with basic skills at a time when electronic communications are becoming critical to the preservation and enhancement of the Native way of life.

A similar lack exists among the Francophone community, not because it's never had the resources, but because previously available resources such as Radio-Canada and the National Film

3. Ibid.

Board are being withdrawn. The brief from the Centre Culturel Franco-Manitobain has made clear that steps must be taken to ensure that entry-level skills, especially script-writing, are taught. In this Community too, it is seen as crucial to the survival of the culture that the skills for producing film, video and audio are developed.

The non-profit producing groups cited training needs that span a significant section of the educational continuum.

Video Pool, for example, offers training in the rudiments of video production, but as individuals become competent to the point that their work is shown on the international exhibition circuit, they want further training and they want to be able to increase production values, something which cannot be achieved under present circumstances.

Similarly the Winnipeg Film Group will teach the basics, and given the resources, will provide the workshops that can foster the development of someone such as John Paiz who received considerable critical acclaim at this year's Festival of Festivals for his latest work. But the resources are not always there. Nor is the recognition for what is achieved always there.

And there is considerable personal achievement and growth occurring in these situations, to the degree that groups such as these, and such as FemMedia (formerly Brandon Women's Media Collective), serve as an important feed to the industrial talent pool. On this basis alone, they constitute a major part of the overall educational continuum and they have stressed their need for the means to play an expanded role in the development of that continuum.

The Committee also heard encouraging suggestions that pockets of the Community had begun to discuss co-operative ways of meeting their education needs. The CCFM had begun talking to St. Boniface College, Radio-Canada and the NFB. In Brandon, the University had been talking to Assiniboine Community College. Representatives of the University of Manitoba's Film Department and the University of Winnipeg's Theatre Department had held a series of meetings to explore the development of a joint MFA program.

Certainly the importance of training had been assumed in the ERDA itself. What the evidence of the hearings served to do was to reinforce that assumption and to highlight the appropriateness of immediate action.

2. Equipment

The subject of equipment was perhaps the most controversial. To the Committee it was an inseparable element in any consideration of infrastructural development.

The community seemed to have mixed feelings. In Brandon, the major, over-riding concern was lack of equipment - especially post-production facilities. Repeatedly, the Committee heard Brandon freelancers echo Nancy McLennan's impassioned words:

> ...I would like to be able to send a finished product to independent broadcasters. At the point that I am right now, I can send them ideas, I can send them raw footage that I sub-contract with a person with a camera, I can send them scripts, I do mostly writing; but for me to send them, on short notice - or even over a long term to work up feature-type things, is really impossible for me to follow through on most of my ideas. I end up sending them raw stuff that they can finish up. And I have my own ideas, and I can do good work... I'm willing to submit things on spec. I do it in radio, I do it in print, and I'm willing to do it in video as well. If I could put my products together, I know that they'll sell. [4]

Equipment is as much a problem in Northern Manitoba where Native Communications, Inc. (Mikisew Broadcasting) may miss three or four important news stories because the one available ENG unit is stuck in the snow 150 miles away when those stories break. These are equipment problems of a fundamental and pressing nature.

In Winnipeg, equipment problems are not only different, but their degree

4. Nancy McLennan, Freelancer. Transcripts of the Public Hearings

of severity is perceived quite differently among different elements in the Community.

There are some who can furnish an immediate shopping list, and the wish-list runs the gamut from light bulbs to big-ticket items such as a flying-spot scanner.

However, the Committee heard a substantial number of caveats about injecting large amounts of money into equipment that was unwarranted by the level of production taking place in Manitoba. There was an almost pervasive fear of "overheating" and upsetting a "delicate ecological balance," which was tied to the spectre of ill-considered capital acquisition. In Winnipeg, at any rate, the need for equipment was perhaps best characterized by Wayne Sheldon at Mid-Can Labs who suggested that what local producers need most is local access to state-of-the-art equipment to make them competitive on the international market. Doubtless few would disagree.

3. Market Development

If vast expenditures on equipment were not a priority to one and all, then market development surely was. Speaking on behalf of local independent producers, Connie Bortnick suggested that the next developmental stage was to produce entertainment and features for broadcast. To her tne market for commercials and industrial products seemed to be shrinking.

In Brandon, on the other hand, there is currently only one company with access to facilities to produce commercials, so that if freelancers in that area had post-production facilities, commercial-making opportunities would be wide-open. The same is true for the regional industrial market. Contact Industrial Video and the Crocus Information Co-Op are only beginning to explore the potential for such applications as hog sales by video-tape.

In both Brandon and Winnipeg, though, the complaint was the same: We know it's important, but we don't know how to do it. We don't know how to market our skills and look for new markets for our products.

Susan Robinson, representing ACTRA, wanted to know why Manitoba and its talented performers weren't being marketed all over North America the way that seven other Canadian provinces market their locations, talent, services and products. To illustrate her point, she submitted the handsome kit distributed by the British Columbia Film office, nothing even remotely similar to which has ever been seen in Winnipeg, let alone in the production company capitals of North America and elsewhere.

Pleas for market development and marketing assistance were heard as well from Envirocomm in Pine River, from Native Communications, Inc., from Head Butt Records and from Heather Bishop's Mother-of-Pearl Recording Company. The marketing and distribution problems of the local recording industry are particularly acute, to the point that most records are sold from the concert stage, or through those small, independent record stores that the artist or producer can personally get around to with a box-load in the back of her van.

A francophone producer has yet another dilemma. Although the market is defined by language, locally it is simply not large enough. How can it be expanded? Can it be expanded through concentrated marketing efforts to other French-speaking areas of the country and the world?

Perhaps one of the most poignant complaints came from a young video production house. If only local companies knew what video promotion could do for them, they said. In a subsequent meeting, they added that if only they had the time to knock on more doors, they would be busy 100% of their time. The problem of low local awareness is not unique to Visual Marketing Systems, however. It is a problem for the entire film, video and audio industry, and one that cries out for as much marketing attention as does the problem of national and international awareness.

4. Regional Concerns

When the public hearings went to Brandon, the Committee found an encouraging level of activity and energy in the local industry. They also observed a community of spirit, especially among freelancers, that seemed to have been generated by the occasion of the public hearings. What they were most struck by, however, was the degree of bitterness and frustration expressed by that Community at their continued and unrelenting have-not status in relation to Winnipeg. With respect to post-production facilities, to government contracts, to educational opportunities and, in some cases, to the opportunities to work in their own region when Winnipeg-based companies or freelancers are "parachuted" in to do the job, they felt left out.

It was a stunningly familiar theme, because as Winnipeggers, most Committee members experience that same hostility on a daily basis as they try to wrest their own modest opportunities out of the jaws of the insatiable Eastern giants.

5. The Need for a Co-Ordinating Function

The process of successfully developing the province's film, video and audio industry is unlikely to occur in an atmosphere of randomness, according to what the Advisory Committee began to hear over the five days of public hearings. There were calls for, and pledges of, co-operation, collaboration, exchange of information and industry representation. Those abstractions took form in such suggestions as the one for a central clearing-house and registry of film, video and audio production (ACTRA), for a central broadcast industry office to undertake advocacy, marketing, training and venture capital funding (Native Communications, Inc./Mikisew), and for MANFAVE - Manitoba Film, Audio and Video Enterprises - to be responsible for education, liaison, marketing and financial packaging (Head Butt Records).

The organization of the Manitoba Association of Independent Film, Video and Audio Professionals just prior to the public hearings was yet another expression of this same inclination to representative and collaborative effort.

***

That the film, video and audio community is, at present anyway, less than pro-active and somewhat diminished in spirit was the Committee's inescapable conclusion at the close of the hearings.

That the community has a real sense, albeit one that still percolates below the surface, of what it needs to take it from here to there, was another inescapable conclusion. THAT SENSE OF ITS NEEDS INCLUDES AN INSISTENT DESIRE TO PARTICIPATE IN THE RATIONAL PLANNING AND DELIVERY OF ITS OWN DEVELOPMENT, AND IT INCLUDES THE CONVICTION THAT ORDERLY YET SPIRITED DEVELOPMENT WILL ONLY OCCUR WHEN THE PLANNING AND DELIVERY IS NOT IMPOSED, BUT HAS ITS GENESIS IN THE COMMUNITY ITSELF.

b) Consultants' Reports

Having heard the film, video and audio community express its concerns, the Advisory Committee decided after the public hearings to commission further study in those areas of concern. Terms of reference were developed and a number of organizations and

individuals were invited to make proposals in four study areas. By the end of May, three training studies and one on equipment had been commissioned. Within the next two months, a further study on Brandon regional needs had been contracted, and a marketing study was undertaken by Advisory Committee staff. The results of those studies, received in report-form between the beginning of September and mid-October are summarized as follows:

1. A Study of the Feasibility of Developing a Training Program in Film, Video and Audio

Undertaken by the University of Winnipeg, Office of the Vice-President (Academic), this study took a four-part approach to the subject: literature review, survey by questionnaire of individuals and organizations, in-depth interviews with a key sampling of those surveyed, and visits to institutions across North America with training programs in these areas already in place. Analysis of the data collected resulted in the following conclusions:

- spontaneous entrepreneurial ability has brought the film, video and audio community to the verge of the take-off stage in terms of its industrial development.

- fragmentation in the community militates against take-off.

- a vital film, video and audio industry is dependent upon the synergistic effect of a complete infrastructure comprising industry, education and the arts.

- education is the link between industry and the arts.

- a training program in film, video and audio in Manitoba will link industry and the arts.

- the training program should be industry-based, province-wide, co-operative among working professionals and artists as well as all post-secondary institutions, utilizing, as much as possible, existing industrial facilities.

- the training model shall be a continuum.

Non-degree Credit	High School	Certificate Programs	Under-graduate Degree/Diploma	Graduate Studies	Professional Development

- a graduate program is not seen as warranted at present.

- a co-ordinating agency would be required.

- Start-up costs are estimated at $2 M. Operating costs, to be sought from appropriate Federal and Provincial agencies, are estimated at $680 K annually.

Three main recommendations summed up those conclusions:

- that ERDA implement an integrated policy for infrastructure development in the film, video and audio industry.

- that, as part of its overall strategy, ERDA implement a training continuum which is based primarily on existing educational resources and which utilizes extensive on-the-job experience.

- that, to promote its overall strategy, ERDA establish an independent co-ordinating agency.

2. A Study of Options for Developing Writing and Composing Skills for Film, Video and Audio

Undertaken by Don Bailey and Daile Unruh (local writer/researchers), this study focussed, by means of survey questionnaires, on the interest in training for film, video and audio writing and composing among Manitoba writers and musicians. The consultants also visited a number of North American institutions where script-writing and composing programs are offered. Survey results are summarized as follows:

- the majority of writers and musicians are interested in training for work in film, video and audio; wish to train in Manitoba; and would require financial assistance while training.

- the least popular training format is the academic.

- workshop and/or production team training are the preferred formats.

- writers and musicians are positive about training for a field which they see as expanding in Manitoba.

- most producers feel that current production needs for writing and composing are being met.

- production needs are expanding, therefore the need for trained writers and composers will increase.

- producers want writers and composers who have "hands-on" training.

Three general recommendations are made:

- that the Committee develop a policy that emphasizes the importance of script and music score development.

- that the Committee establish an independent structure that is committed to the development of marketable scripts and music scores.

- that the Committee use this structure as a base for all training and fund it, or see that it is funded for four years.

As well, five training "models" are suggested:

i establishment of an agency to promote concept/script/score development. The agency to provide reading services,

courses, editing services, marketing services and to serve as a clearing-house.

ii Production Team Training Model - writers will be trained as part of a team working on products commissioned by broadcasters, government, production companies and the Winnipeg Film Group, all of which have been given grants for the commissions.

iii Three Week Workshops.

iv Co-operatively Hosted Professional Development Model - on the "artist-in-residence" model.

v Manitoba Made-for-Television Movie of the Week - local producers to be given grants to commission the translation of existing work into film/video scripts.

(The last four programs would be administered under the agency in No. i.)

3. A Study of Apprenticeship Options for Film, Video and Audio

Undertaken by educational consultant Bob Ramrattan and focussing on one training model at the entry level only. Questionnaires were sent to potential trainees and to professionals in the field, and were followed by personal interviews. A partial competency-based training DACUM (Developing A Curriculum) was drawn up based on the data collected, and a list of occupations priorized according to industry need was developed.

The study points out the potential for funding on-the-job training through new CEIC programs and recommends further negotiation.

The DACUM is recognized as incomplete, and it is recommended that further curriculum development occur.

Co-ordination and development of training is seen to require an industry base and it is recommended that a training co-ordinator be hired by the University of Winnipeg. That institution would co-ordinate the delivery of training in concert with a Board consisting of industry and post-secondary representatives.

4. A Survey of Needs, Resources and Development of an Operational Model for Film, Video and Audio in the Brandon Area

This study, undertaken by Westman Training and Applied Research Centre (Brandon University), collected data by means of interviews

with an employer group and an employee group from the Brandon area industry. The objective was to assess the production, marketing, training, information and technical needs of actual and potential players in the industry, as well as to assess current resources. Analysis of the interview data produced the following conclusions:

- a training centre should be located in the Brandon area. Training should be on-the-job and in the areas of writing, announcing, marketing, editing, audio production.

- Intra-industry co-operation is seen as highly feasible and those with facilities have already agreed to make them available for training. Co-operative production and equipment rental is beginning to occur.

The following model for the delivery of training was proposed:

- A training centre for film, video and audio should be set up under the administration of Assiniboine Community College, Westman Media Co-op and Western Manitoba Broadcasters (CKX).

- Assiniboine Community College will provide overall administration as well as classrooms, studios and teaching resources.

- Assiniboine Community College will contract with Westman Media for additional studio training and with Western Manitoba Broadcasters for on-the-job training.

- Assiniboine Community College will organize short courses and seminars based on the needs of those working in the industry.

- all equipment provided through ERDA funds would be covered by a contract providing access to the local industry.

All parties have expressed a willingness to enter into such contractual agreements. Assiniboine Community College has initiated requests for staff at the Provincial level.

5. An Equipment Inventory and Needs Assessment for the Film, Video and Audio Industries in Manitoba

Undertaken by Angus Reid Associates, Inc., this study was designed to find out what equipment was presently available in the industry and what was needed - on a buy or rent basis. Data was gathered via questionnaire, personal interviews and round-table discussions - one in Brandon and one in Winnipeg.

A lengthy inventory of equipment currently in Manitoba was produced.

The following conclusions emerged:

- that equipment not presently available in Winnipeg is not warranted by the current level of production.

- that expanded markets would generate a need for better equipment, and that better equipment would strengthen the ability of producers to make more quality products at lower costs.

- that up to $1 M. might be spent on better equipment.

- that loans rather than outright grants for equipment were preferable.

- that the banking business does not understand the film, video and audio industries and this compounds the fact that companies rarely generate enough income to finance major purchases.

- that the need for equipment in the regions is fundamental and far more acute. In Brandon, the need is specifically post-production facilities, accessible on a rental basis to freelancers.

- that the need for equipment is secondary to the need for expanded markets and increased production.

- given that training should emerge as a high priority, provision of equipment for training should be a priority.

- non-profits should have access to funds for rental and purchase of equipment for training on the strength of their importance in the training continuum.

- specialized equipment should be available on a rental basis from the service sector of the industry.

- funds should be available to enable a rental house to acquire specialized equipment.

A number of ancillary observations from the Reid Report are worth noting:

- "the climate in Winnipeg is not oriented towards risk-taking and market development is more oriented towards stability and perhaps even maintaining the present fragile environment." - There are few strong pushers in the industry right now and if money is allocated, it should be in the direction of market expansion rather than market maintenance.

- "the industry in Winnipeg is best described as fragmented. There is a very competitive environment, and yet one in which competitors are forced to work together."

Major Recommendations:

1. There should be an agency for the delivery of equipment funding that is non-governmental and industry-based. That agency could also deliver training and marketing initiatives.

2. Up to $1 M. for equipment acquisition and rental should be made available.

3. A further $500 K should be available for equipment for training.

4. A major marketing effort needs to be made, keeping in mind two separate objectives: expanding the work base of Manitoba industries, and increasing the visibility of Manitoba as a production location.

6. Report on Marketing: Manitoba as a Location; Marketing Manitoba Services and Products

This staff study found - largely from interviews and anecdotal evidence - that the major marketing problem for the Manitoba

film, video and audio industries (with the exception of two non-profits: the Winnipeg Film Group and Video Pool) is the fact that virtually no marketing takes place:

- there is no local visibility.
- there is no national or international visibility.
- individuals and individual companies do not have the skills or the time to do market development.
- there is no agency doing marketing on behalf of the industry as there are in seven of ten Canadian provinces and ninety-one municipalities and States in the U.S.

Major recommendations are summarized as follows:

1. the development of major new markets such as new broadcast networks and new local broadcasters should be explored and supported.
2. A Manitoba film, video and audio development agency should have a Standing Committee of the Board on Marketing and Distribution.
3. A development agency should have on staff a marketing and distribution officer to market location, facilities, production services and product.

4. The marketing and distribution budget must be generous and must make a statement about the agency's commitment to overcome Manitoba's geographic isolation.

5. There should be an allocation of funds to develop and encourage distributors of Manitoba products.

6. Telefilm must be urged to maintain marketing and distribution links with Manitoba.

7. There should be an allocation of funds for "first-time" or "calling-card" productions.

c) Past Achievements and Potential for Growth

In January, 1984, when Canada and Manitoba entered into the Economic and Regional Development Agreement, the film, video and audio industry had been identified as an area with a track record that augured well for future development. The Subsidiary Agreement on Communications and Cultural Industries justified the priority-status accorded the industry with the following facts and figures:

> In the area of radio broadcasting, in 1982 Manitoba had a total of 67 stations and rebroadcasters. Of these, 27 were AM and 40 FM; seven were French language, 57 English language, two native language, and one multilanguage. In the area of television broadcasting, there were 65 stations and rebroadcasters in Manitoba in 1982, of which 56 were

English language and 9 French language. Manitoba radio and television stations employed about 800 persons in 1982, earned revenues of $52.9 M and showed a pre-tax profit of $4.2 M. There are some 233,000 cable subscribers in Manitoba served by 15 cable companies employing 150 persons. Revenues reported by the industry in 1982 were $15.3 M with pre-tax profits of $6.5 M.

In 1982, a total of over $15 M was expended in Manitoba in the production of films and videos. This figure includes the work of the local CBC, private television stations, cable companies, the NFB, provincial government departments and the independent producers. The past decade has seen the growth of 10-15 Manitoba independent film production companies of which 9 earned $2.5 M in revenue during 1982. Their films are gaining national and international recognition, particularly short and animation pieces. In recent years, many Manitoba film and video productions have received or been nominated for national and international awards. A collection of approximately 60 independent productions and 50 NFB productions of films culturally significant to Manitoba have been produced.

The Manitoba sound recording industry is highly diversified. The province has six record companies, including K-Tel, [now R-Tek] eight recording studios and several independent artist labels and independent producers. There are also eight record and tape distributors in the province, including the international companies.

The Advisory Committee applauds the two governments for recognizing the past achievements and potential for growth in this sector, and considers it appropriate in this report to reinforce the wisdom of that recognition by expanding somewhat on this theme of achievement and potential, particularly as it relates to cultural development.

In the area of radio, the Committee acknowledges the continued contribution of CBC Radio to local public affairs broadcasting and its history of support to local musicians, including the Winnipeg Symphony Orchestra which has been heard around the world thanks to live recordings produced by CBC Winnipeg. The Committee is particularly pleased to see the recent appointment of a radio drama producer and anticipates future achievements that will recall past successes like the dramatic serialization for the network of The Tin Drum.

The contribution of CKSB to the cultural life of Franco-Manitoba is similarly recognized and the Committee notes with interest that a Community radio station is currently being planned by the Franco-Manitoban community and is expected to be operational in three years.

Local television production has been making its mark nationally and internationally as well. The "CKND-TV Drama Project," presently consisting of six made-for-television drama productions based on Canadian literature has, to date, received over forty national and international awards. Its recently-released feature-length "Tramp at the Door" has already received four major Awards, including the prestigious Silver Hugo at the Chicago International Film Festival in November. "Tramp at the Door," along with three previous CKND-TV dramas, have been marketed to the CBC National Network.

CKND-TV has marketed Variety series within Canada, and its children's series - "Size Small" - is seen throughout Canada (10 markets) and is now in several U.S. and international markets. A major Variety Special featuring Native performers and targeted for world markets, is presently in development as a co-production with Native Multi-Media Productions of Winnipeg.

CKY-TV's children's series "Let's Go" has run for nine years on the full CTV network and the station has been consistently active in producing variety series and specials. A major new initiative is its involvement in a Manitoba/Saskatchewan/Alberta-based drama consortium. The group of five stations has committed a total of $2 Million per year for the production of dramatic series and features of regional character.

In Brandon, CKX not only serves as a broadcast and communications link in the Westman area, but has begun to participate in drama projects originating locally. It currently has an equity interest in Nancy McLennan's "The Castleavery Explosion," a drama based on a tragic accident that occurred just outside Minnedosa around the turn-of-the-century. The station has guaranteed to broadcast the finished product, which is scheduled for Spring 1986 completion.

Yet another local drama is being considered, and there are substantial plans for the purchase of further independent productions should current expansion goals be realized.

In the North, Native Communications Inc. has just recently expanded its radio service to include television broadcast and it appears likely that given the resources, Mikisew Broadcasting is destined to become a potent force in the cutural lives of Northern Native Canadians.

Independent Manitoba film producers have, over the years, acquired an impressive list of credentials. Often in conjunction with the National Film Board, which has been a seminal presence on the local scene, our directors have produced a long string of award-winning works, from Norma Bailey's The Performer which won the Special Jury Award at Cannes in 1980 to Richard Condé,s The Big Snit. Animation is a particular local strength, and The Big Snit is just the most recent of Condé's work to gain international recognition. To date it has won the Grand Prize at the 1985 Montreal World Film Festival, the Silver Plaque at the 1985 International Film Festival in Chicago, the International Prize at the 1985 International Festival of Animation in France, and the Hiroshima Peace Award at the First International Festival of Animation held at Hiroshima, Japan in August, 1985.

The Winnipeg Film Group, and more recently, Video Pool, are organizations that have played an important role in nurturing the development of film and video producers. Winnipeg Film Group productions have won several Canada Council and film festival awards, and have recently been approached by a major European alternative film chain to enter Greg Hanec's Downtime in the upcoming Berlin Film Festival. Four of Film Group member John Paiz's films have been shown at the Festival

of Festivals, and his most recent, Crime Wave, gained considerable critical acclaim at the 1985 Festival.

Video Pool, which as its name suggests, works only in video, has in its brief life become a player on the national and international video exhibition circuit. Gerry Kisil's Ballistics, for example, recently toured Japan as part of a Canadian Video Show. As well, Peter Tittenberger and Bruce Hank's 25 Minutes on TV was broadcast on Swedish National Television in July, 1985.

In audio, however, the success story is not an ongoing one. There have been achievements in the past: One of Canada's best known children's performers, Fred Penner, recorded his first album in Winnipeg and it sold gold. Unfortunately, though he still lives in Winnipeg, Fred has been forced to join an Eastern label for distribution reasons, and he now records in Toronto. The Winnipeg pop music tradition that reached its international zenith with the Guess Who was carried on by other groups such as Streetheart and the Queen City Kids whose Winnipeg-produced recordings sold gold and platinum. Both these groups have disbanded.

Currently, the recording industry is, if not history, at least in hiatus. But there are musicians who would record here and the facilities exist for them to do, so given the financial resources. Especially on the so-called serious music scene, there are composers and musicians just itching to record. Diana McIntosh is one. A pianist and avante-garde composer who performs regularly in New York and London, she has recorded here in the past, and she is just one of a number of composers, lutenists, harpsichordists and even electronic musicians for whom there is a small, but significant record-buying public.

All of the achievements discussed above constitute the building blocks for future development. There are other areas, too, outside the immediate film, video and audio communities, that are nonetheless fertile sources of creative energy, poised to enrich creative output in film, video and audio. The province's musical and writing talent base has already been mentioned. Probably on the verge of a renaissance, thanks to the recent re-vitalization of the University of Winnipeg's theatre department, is our traditional genius for producing actors. Unquestionably in the vanguard of dramatic development is Prairie Theatre Exchange. Its Fighting Days

by Wendy Lil, after repeated and successful local and national runs, has been bought by CBC Television and awaits production. Section 23, last year's musical revue about Manitoba's French-language problems, has been produced as L'Article 23 by Radio Canada for regional broadcast. This season bodes even better. Of four scripts of a regional character to be produced this year, all are being considered by the CBC Television network for production.

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It is difficult, when the achievements of the past and current potential are considered, to feel less than optimistic. Apparently this was the feeling underlying the Communications and Cultural Enterprises Sub-Agreement. The Advisory Committee, at the close of its year-long deliberations, can only share in that optimism.

4. GOALS

Cultural and industrial development goals for film, video and audio have been articulated in some detail in the Communications and Cultural Sub-Agreement (see Section 4 of this report).

Having taken these into account, having filtered them through the medium of the public hearings and tested them against the evidence of the Consultants' studies, the Advisory Committee has arrived at a useful synthesis which not only brings forward the original principles, but also adds one of critical importance (see No. 4 below).

1. Increased Quantity of Product
2. Improved Quality of Product
3. Increased Visibility of the Industry
4. Catalysis of the Industry

It is these four goals, as well as the stated objectives of the Sub-Agreement, that have been kept in mind throughout the process of program design. Similarly they inform and weave their way throughout the Committee's recommendations for initiating cultural and industrial development in the film, video and audio sector.

Yet another of the Committee's objectives derives from a concern for the direct nature of the relationship between the quality of the industrial base and the opportunity for cultural development in film, video and audio. The significant arrest of cultural expression in the Franco-Manitoban community following the disbanding of CBC's French-language television production unit is an alarming, negative example of this direct relationship. The relationship need not necessarily be a negative one.

In fact, throughout the process of development, the Committee has striven to provide the means whereby cultural development might be encouraged while at the same time industrial strengths are augmented. Consequently, some of the following programs have a definite cultural bias, while others favour industrial considerations. The overall anticipated effect is the synergistic enhancement of the two.

5. HOW TO ACHIEVE THOSE GOALS:

PROGRAMS

In the view of the Committee, which is supported by what was heard from the community and further buttressed by the Consultants' studies, achieving the goals stated above will best be accomplished by attending to the following issues, listed here in order of priority.

1. Training
2. Market Development
3. Production Funding
4. Equipment

The Committee has designed what it considers a comprehensive and integrated set of programs intended to address those issues and hence achieve the goals of quantity, quality, visibility and catalysis.

In accordance with the Committee's mandate, all of the programs described below have been designed so that the special needs of Natives and Franco-Manitobans will be met. The ongoing assurance of this objective will be the responsibility of the Development Corporation that is constituted with appropriate representation to protect this interest.

1. TRAINING

> We think that people are really vital, are really central to the creative process... first-class people, people who are confident because they are well trained, because they're completely in touch with their local environment and the national and international context within which they work, within which they carry out their creative responsibilities. [5]

> If Manitoba productions are to compete in world markets, then it is necessary to develop a pool of talent equipped to create productions of international calibre. [6]

The Advisory Committee fully supports the conclusions drawn in the University of Winnipeg's study that a comprehensive training program in film, video and audio should be developed that is industry-based, province-wide, co-operative among working professionals and artists as well as among all post-secondary institutions, and utilizing as much as possible existing facilities.

Furthermore, the Committee supports the principle of an educational continuum, and recommends that the following programming be

5. Ross McCormack, Vice-President (Academic) University of Winnipeg Transcripts of the Public Hearings

6. Connie Bortnick, Manitoba Association of Independent Film, Video and Audio Professionals Transcripts of the Public Hearings

instituted for the purpose of developing such a continuum of learning opportunities.

a) A Workshop Assistance Fund should be established in order that groups such as the Film Group, the Brandon Women's Media Collective, or individuals might mount workshops in disciplines of interest to them. These could be at the entry level or a more advanced level. The workshop model is proposed in the Bailey/Unruh study and, in fact, the Writer's Guild or the Composers' Association would be excellent examples of organizations that might wish to mount workshops on how to write specifically for film, video and/or audio. Should they wish to bring in a well known script writer or film composer to lead their workshop, they could apply for the money to do so from the Workshop Assistance Fund.

The allocation for this program should be $400 K over a five-year period.

b) A Production Lab Fund should be established to enable the development of a training model much like the NFB's Dramalab in which a production team develops a film project in a "lab" setting. This model has many of the characteristics of the "Production Team Training Model" proposed by Bailey/Unruh.
An Executive Producer of national or international calibre would be contracted to run the Lab, held once a year, likely in the winter when local industry activity is slack. The Executive Producer

would choose participants from applicants who may, but not necessarily, have graduated from the workshops sponsored under the Workshop Program. (This kind of progression is an integral part of the continuum principle).

There would be five project groups per year: Three would address the needs of specific populations - non-Winnipeg, Native and Franco-Manitoban. Project groups would consist of producers, directors, scriptwriters, art directors, and composers, as appropriate. Actors, editors, technicians and other services would be hired for the Lab - thereby infusing money directly into the industry - and resources would be accessed by all five project groups.

Per Diems should be paid by CEIC programs. Accommodation and meals would be borne by the program.

The program allocation would be $450 K over a five-year period.

c) An Academic Training Fund should be established to support

i the immediate formation of a Curriculum Development Committee for degree and diploma programs in film, video and audio. Acknowledging that discussions of this nature have already taken place among a number of institutions, that initiative should be encouraged by official sanction of a committee composed of representatives drawn from University of Manitoba, University of Winnipeg, Brandon University, St. Boniface College, College Communautaire de Saint Boniface, Red River Community College, Assiniboine Community College, the Public and Private Broadcasters, Independent Producers, Video Pool, The Film Group, NFB, Waboose, etc. The Committee should be requested to report within one year of formation, with a unified program proposal for the University Grants Commission, and in addition to its curriculum development responsibilities, it would be responsible for devising criteria for an Academic Equipment and Facilities Rental Fund.

ii An Academic Equipment and Facilities Rental Fund should be established to permit start-up of academic programs. The Committee recommends that institutions be encouraged to rent equipment and facilities from the private sector wherever possible, although assistance for capital acquisition will be accessible on a limited basis under another program (New Equipment Grants Program - see Section 4). The significant rental activity thus generated will not only be of assistance to the equipment and facilities providers already in business, but could inspire the development of a major rental house as recommended in the Reid Report.

There should be an allocation of $10 K to enable the Curriculum Development Committee to function.

Operating costs for academic programming will flow from appropriate Federal and Provincial sources and the provincial University

Grants Commission especially must be officially encouraged to respond positively and adequately to proposals placed before it for academic programs in the area.

The allocation required for the Rental Fund would be $350 K Expenditures should not be incurred until the second year of the program.

d) A Professional-in-Residence Fund should be established.

> We ask you to consider a recommendation, which if followed through, will be of immense benefit - a writer-in-residence program. Writing is the mainstay of every television project. Without an experienced writer, the production is doomed right from the start. Manitoba is rich in all forms of production talent; by enriching our writer base, everyone will benefit...There are a number of Canadians in the California environment with experience in writing for television; with the co-operation of an institution such as Red River Community College, and ERDA, this experience could be offered to Manitobans. [7]

Consistent with CKY's recommendation for a "writer-in-residence" program and with the Bailey/Unruh recommendation for "Co-operatively Hosted Professional Development," this program expands the "writer-in-residence" notion to include all professions practising in the film, video and audio industry. The program

7. Jim Purvis, CKY Transcripts of the Public Hearings

would permit a broadcaster, independent producer, a post-secondary institution, or an association, in fact anyone with the means and the inclination, to hire or host a professional in the field. Partial support, normally up to 50% of costs incurred, would be available from the Fund. In exchange, the sponsoring agency would be required to free up a significant portion of that professional's time (to be negotiated) in order that the community might have access to the skills of the contracted professional-in-residence.

The program would encourage not only the importation of talent, but the inter-regional use of Manitoba professionals. For example, Assiniboine Community College might apply for support to hire Ian Elkin to teach camera technique to its students, and he would be made available to the Brandon area freelance community for workshops and other consultations.
The allocation recommended is $250 K over a five-year period.

e) A Freelance On-the-Job Training Program should be established.

i) Trainees' wages and wherever possible, training costs to employers, to be paid through appropriate CEIC programs. The problems of on-the-job training for this industry are unique because of the project-orientation of the business. Except for the broadcast field, trainees cannot normally be hired by one employer for ongoing training in an ongoing job. For this reason, it will be necessary for great flexibility within CEIC

programming if the training needs of the film, video and audio industry are to be met. The industry, in its turn, can meet CEIC half-way by creating a focal structure that will organize articulated training experiences in an inherently disjointed industry environment. (All CEIC-related programs should draw up to $200 K/year or as much as $1 M over the life of the program).

There would, as Bob Ramrattan suggests, be a Training Co-ordinator, and that Training Co-ordinator would report to an industry-based agency with overall responsibility for training.

Prospective trainees, who must be Manitobans, would register with the agency's Training Co-ordinator who would organize that trainee's program, assigning him or her to a specific trainer. Perhaps, for example, a young woman named Carla wishes to learn to be a director. She would register with the training agency. The Training Co-ordinator might contact Norma Bailey and attempt to convince Norma to become Carla's trainer for a specified time. Carla would be paid by CEIC. Norma may receive training costs from CEIC as well. Or, when Norma is hired to do a film project, there could be support to that project, to encourage the producers to let Carla observe Norma while she's working. That support would come from ii) <u>The Project Training Incentive Fund</u> - a sum to be allocated under Component 3 of the Sub-Agreement for incentives to independent producers to take on trainees on a

project basis. This compensation would be available to out-of-province producers as well.

An allocation of $400 K over a five-year period is recommended.

f) A Professional Development Fund

> We suggest an apprenticeship program whereby experienced production personnel are given the opportunity to expand their existing talents by attaching themselves, expenses-paid, to major productions, as is currently the practice on some major American motion pictures. ...This program should be open to writers, producers, directors, camera people, audio people, lighting technicians, editors, production managers, animators, computer animators, art directors, makeup artists, as well as any other skills complementary to the industry. [8]

The Advisory Committee supports the notion expressed by the Association of Independent Manitoba Film, Video and Audio Professionals, and cited elsewhere in this report, that in order to be internationally competitive, one thing the Manitoba industry must do is to further develop the nucleus of talent which exists here already.

8. Manitoba Association of Independent Film, Video and Audio Professionals. Transcripts of the Public Hearings

The Professional Development fund will be a major means of accomplishing that development. Fashioned along the lines of the Canada Council Senior Artists' Grants, it will allow senior members of the industry to pursue their skill development with a recognized leader in their field. It might, for example, allow award-winning animator Richard Condé to go to Czechoslovakia to hone his artistry with a Czech master of animation, or perhaps the other Spielberg brother [9] might be convinced to allow a Manitoba director on the set of his next production.

The fund would permit two types of grants:

An "A" grant that would cover substantial salary compensation, travel and per diems - perhaps three a year of these; and "B" grants that would cover travel and per diems only, as many as four or five a year of these.

The recommended allocation for this program is $245 K over a five-year period.

g) A First Film Fund

to be established for the purpose of support to the first film/video to be produced by a fledgling producer. The Report on

9. We refer to the Hollywood-based brother of well-known Manitoba dentist Bernie Spielberg.

Marketing prepared by Advisory Committee staff recommends a "first-time" or "calling-card" production fund as suggested by international distributor Isme Bennie. Her suggestion reflected the words of CKND's Don Brinton at the public hearings:

> In this business, I don't think there is anything that beats having a track record. With proven credibility and stability you can do all sorts of things. You can attract stars, you can attract financing, you can attract top professionals to bring in and to use and to train others. You stand a chance also to properly exploit the marketing potential of your [next] product. Without that track, it is very difficult to get any attention from the powers of the marketing channels.

But how to get on to the track in the first place?

The First Film Fund is one answer. First Film Funds will be awarded, on the recommendation of the Production Lab's Executive Producer, to the two top production teams from each year's Lab. The teams each will receive a primary equity investment of $30 K and will be expected to seek complementary financing elsewhere.

The recommended allocation is $240.K over a five year period.

2. MARKET DEVELOPMENT

It is not accidental that marketing tools should evolve logically from training programs as in the case of the First Film Fund. Market development has been identified as a priority second only to training in the scheme of things envisaged by the Committee.

The Advisory Committee staff study on the subject was rather terse: "The major problem facing the film, video and audio industry in Manitoba is that it isn't - marketed, that is."

The Reid Study team, though commissioned to look at the equipment issue, encountered references to market development rather than equipment as a barrier to growth so frequently that it went beyond its terms of reference and advised:

> We have found more concern about the lack of words; the low level of appreciation for Manitoba production facilities; the little use made of Winnipeg's firms in commercial and industrial markets; the lack of promotion of Manitoba as a location, and so on. To return to a point raised elsewhere in the study, if the markets were more pronounced, the questions of capital and equipment would begin to look after themselves...we think the Committee has to address the marketing problem more fully.

Recognizing that the dismal tone of these assessments does not apply to the circumstances of organizations such as Video Pool and the Winnipeg Film Group, which have in fact developed considerable marketing and distribution expertise, the Committee nonetheless agrees that the industrial sector requires substantial development in this area.

Recognizing also that strictly speaking the marketing problem was to be considered under a section of the Agreement out of the Committee's purview, it is indeed an area of such compelling urgency that the Committee has addressed it and makes the following recommendations:

a) that there should be an industry-based organization with responsibility for market development and distribution support.

b) that the organization should have on staff a marketing professional to facilitate the marketing of location, facilities, and production services. That staff person's duties would encompass, but not be limited to:

   i Location marketing, including the production of promotional materials; provision of location scouting services (to be contracted out); arrangement of location management services (to be contracted out); preparation and placement of advertising.

ii Marketing of facilities, talent and production services, including the production of inventories and directories and their distribution.

iii Serving as a Promotion and Marketing resource to the film, video and audio industries.

iv Compiling a library of trade journals, government publications and all information relevant to the film, video and audio industries.

v Attracting and using Telefilm and other available marketing and distribution funds, such as MIDEM and PEMB, on behalf of the industry.

vi Co-ordinating industry displays and delegations to major festivals and markets in North America and Europe; facilitating display of Manitoba products on gallery/exhibition circuits.

vii Bringing major distributors to Manitoba for discussion with producers, as well as support for and facilitating of local distribution initiatives.

viii Forging and maintaining links between Manitoba producers and major financers and distributors.

ix Co-ordination of Forums and Festivals.

x General Liaison, especially with other local industry organizations such as Chamber of Commerce, Winnipeg Business Development Corporation and with relevant government departments and agencies.

xi Exploring and lobbying for establishment of major new markets.

c) The marketing and distribution support budget must be generous and reflect the priority nature of the need for market development. It must, as well, make a statement about the organization's commitment to overcoming Manitoba's geographic isolation. The budget will cover such expenditures and programs as location management professionals, travel and entertainment, marketing and support material, and Special Events (e.g. Forums and Festivals). Program details will be developed by the Marketing Staff in consultation with the Corporation Board.

The recommended allocation is $1.1 M over the five year period.

3. PRODUCTION

> The [Manitoba] Association [of Independent Film, Video and Audio Professionals] feels that adequate financing of production is a pre-requisite for the financing of equipment and upgrading of skills. Without production, the need for massive amounts of injected capital seems less necessary and may in fact upset the balance that currently exists in the industry. [10]

While the Advisory Committee might debate the fine points of the pre-requisite status accorded production financing by the Association, it would not debate the notion that production financing is a key co-requisite to industry development. It is for this reason that the Committee has interpreted its responsibility to include recommendations for funding to enhance initiatives already in place under Film Manitoba.

10. Manitoba Association of Independent Film, Video and Audio Producers. Transcripts of the Public Hearings

Film/Video

The First Film Fund has already been discussed under Section 1 - Training. Two further recommendations for assisting film and video production are made:

a) A Special Projects Fund should be established for the purpose of assisting worthwhile projects that are unable to meet the requirements under the Film Manitoba point system, but are nonetheless judged of potential benefit to local development. An example of a project that might qualify under this rubric is "True Confections," the novel and perhaps-to-be-a-major-motion picture, by ex-Winnipegger Sondra Gotlieb. Director Gail Singer, also an ex-Winnipegger, would like to shoot it in Winnipeg - after all, this is where the story takes place. She would hire some local craftspeople and talent, perhaps even use some local technical services, and at the very least drop several thousands of dollars into the local economy simply housing and feeding cast and crew. But, the way things stand now, there's no financial incentive for Gail to come here.

Film Manitoba is not accessible because the project doesn't have a local producer. And yet, it is clear that possible spin-off benefits to the local industry, among them the opportunities for working on a project of this potential and opportunities for training, not to mention the sheer excitement and creative energy that would be generated around the project, warrant the offer of some kind of incentive. A Special Projects Fund could allow this kind of thing to happen without diminishing the funds available in Film Manitoba for local productions.

The recommended allocation is $360 K over the five year period.

b) Film Manitoba - Recognizing the enormous effort that has gone into establishing Film Manitoba, and its so far under-subscribed, but enormous potential, the Committee recommends that Film Manitoba be administered by the Development Corporation recommended in this report. This will serve to promote efficient allocation of all available financial assistance to projects and the cross-referencing of production, marketing, training and equipment initiatives.

It should be noted that the administration of Film Manitoba independently of government was the original recommendation of the Advisory Committee that developed Film Manitoba.

Audio

At the public hearings the local Association proposed that

> the ability of the recording artist or producer to pay the cost of production is seen as the primary avenue of which [sic] a strong music recording industry is possible. ...Through a triple effect, dollars invested in a recording project result automatically in the expansion of skills and facilities to meet the demand of the artist-producer, not only result in the upgrading of facilities but a finished product as well. Two marketable commodities flow out of one investment.

The Advisory Committee proposes that the need for production financing is the chief means, and perhaps at least in this sector of the industry, the pre-requisite to development.

The following programs, which are designed to complement recording programs currently under development by the Manitoba Arts Council, are recommended:

c) Audio Manitoba - a fund that will provide equity participation of up to one-third of a recording project budget according to guidelines modelled on those of Film Manitoba. In the same way that Film Manitoba's funds are expected to lever Telefilm funds, Audio Manitoba equity in a recording project should

attract FACTOR/CTL (Foundation to Assist Canadian Talent on Records/Canadian Talent Library) support. As the big sister in a family of three audio-related production funds, this program would need an allocation of $300 K over a five year period.

d) Audio Demo Fund - for groups or individuals wishing to do their first recording for "calling-card" purposes. These will be $2500 one-time production grants. Applicants are encouraged to seek matching FACTOR/CTL New Talent Awards which are available in amounts of up to 50% of a project budget. An allocation of $150 K over the five year period is recommended.

e) Music Video Fund - Recognizing the increasing part played by music videos as a marketing tool, and the potential for growth as an entertainment form in itself, the Advisory Committee recommends this fund for the purpose of encouraging local growth in this relatively new medium. Up to one-third project financing will be available as a grant and this is expected to lever money from the recently established VideoFACT fund, which awards up to 50% of a project up to $10,000.

An allocation of $150 K over the five year period is recommended.

4. EQUIPMENT

The Advisory Committee has been acutely sensitive to the concerns expressed in the Community on the subject of equipment. The potential for ill-considered and unwarranted acquisition has been weighed against the rather difficult-to-define need for the means to gain a competitive edge. The potential for ghetto-izing important equipment resources within educational institutions has been considered too, against the obvious need for access to state-of-the-art facilities for training purposes. Finally, the question of creating optimal access to better equipment for industrial, educational and cultural/artistic users, within a commercial-industrial development framework, has been a pervasive consideration. Two programs have been designed with these concerns in mind. The third equipment program has been discussed under Section I - Training.

a) New Equipment Grants Program

This is a one-time, catch-up program intended to bring the equipment base in Manitoba up-to-date. In Winnipeg, this may mean acquiring refinements, while in the Brandon area or in the North it will likely mean acquiring the basics. Grants of up to 30% (50% for non-profit organizations) of the purchase price, normally up to $25 K, would be available for new equipment for film, video and audio production.

The maximum funds available to a given company, individual or group would be $25 K over the life of the program. Equipment purchased must be new. Add-ons or upgrades of equipment would be eligible for support, while leasehold improvements, repair and maintenance and consumable parts such as bulbs would not. The minimum purchase considered would be $2,000, and applicants must be residents of Manitoba for at least one year, or Manitoba corporations/co-operatives.

The program would be open to a range of individuals and organizations limited only by the residence and corporate status requirements noted above. An example of someone who might take advantage of it is the assistant cameraman who might like to become a cameraman (and the industry could use more d.o.p.'s) but who lacks the required equipment. The cost of equipment is high - say $50 K - and certainly exceeds the modest amount he has been lucky enough to sock away in savings. The bank, as the Reid report pointed out, does not understand this industry and considers the assistant cameraman's loan application risky business. Even if he could get a loan, the $40 K or so that he needs would produce a crushing burden of payments for someone just starting out in a new market. Enter the New Equipment Grants Program with a grant of $15 K. The bank's comfort level goes up when

it sees that another institution is willing to take the risk. The assistant cameraman cleans out his savings, the bank promises the rest, and the assistant cameraman now has the chance not only to upgrade himself professionally, but to fill an industry need.

The Committee has considered the suggestion in the Reid report that loans, rather than outright grants might be preferable. The decision to recommend a grants program is made, however, on the basis of the amount of money involved in the program. The $500 K allocation over a five year period is not seen as justifying the elaborate application, monitoring and recoupment mechanisms that would be required.

Furthermore, the fact that $500 K can lever $1.67 M in equipment purchases over the period seems ample justification for simply getting the money out there into the industry in the swiftest, least encumbered manner. (Allocation: $500 K/5 years).

As mentioned above, these grants will be available to a wide range of individuals and organizations: it is expected that independent producers, freelancers, educational institutions, broadcasters, consortiums of any of the above, and non-profits will be able to take advantage. However, because of the unique needs of the non-profits, an additional program is recommended.

b) Equipment Rental Fund for Non-Profits

> It has become evident to the Brandon Women's Media Collective that should they desire to attain any future objectives, be they the development of a varied and widespread audience; the sharing of programs commercially; the development of more competent technical abilities or the distribution of programs beyond our back door, it is essential that we progress to broadcast video production. Broadcast quality production will allow us to explore more thoroughly the potential of our work. [11]

As recognized elsewhere in this document, non-profit film, video and audio groups such as the Film Group, Video Pool, the Manitoba Composers' Association, the Brandon Women's Media Collective, and Mikisew Broadcasting, all play significant roles - cultural, educational, creative roles - in the life of the industry. The Committee wishes not only to acknowledge their contributions, but to enhance the ability of those organizations to fulfil and expand their roles.

This is one sector in which equipment problems are more than a fourth order consideration. This is not to say that meritorious work does not get produced - it does - but too often merit deriving from the substantial artistic or cultural content

11. Barb Flemington, The Brandon Women's Media Collective (FEMMEDIA). A brief prepared for the Advisory Committee on Film, Video and Audio. Transcripts of the Public Hearings

is obscured, or at least diminished by low production values.

The Committee therefore recommends, consistent with recommendations of the Reid report, the establishment of this rental fund for the purpose of giving non-profit film, video and audio makers access to equipment they would not normally be able to use, and at industry rates. By granting non-profits these "top-up" funds, a further infusion of capital into the private sector is accomplished too, since in future the non-profits will be able to pay the full ticket price to use Spectra Video's editing facilities rather than begging a reduced rate. This approach should also encourage the likes of Morris Studios in Brandon to further upgrade its editing facilities, or perhaps it, together with the Academic Equipment and Facilities Rental Fund, will be the factors that make viable the capital acquisitions required for a major rental house.

Grants will be made on a project basis to productions sponsored by registered non-profit film, video and audio corporations and co-operatives or to productions approved for funding by the Canada Council or Manitoba Arts Council. These funds will permit the rental of Manitoba-owned [12] equipment and post-production services.

12. Importation of specialized equipment will be considered in exceptional cases.

Projects will not be able to rent equipment from their sponsoring agency e.g. a Video Pool production would not be granted funds to rent cameras from its own inventory, but certainly could receive funds to rent specialized lighting from Westsun Media.

The over-riding consideration, of course, is that applicants demonstrate that equipment rented will result in improved quality of product.

The allocation recommended is $250 K over a five-year period.

Section 7 of this report presents the Committee's recommendations for achieving three of the goals enunciated in Section 6: increasing quantity of product; improving quality of product; increasing industry visibility.

It does not address the question of catalysis, and indeed the programs described above will not, if administered discretely or with any degree of disjointedness, accomplish the goal of catalysis which the Committee sees as fundamental to cultural-industrial development.

Nor does this section discuss in great detail the means by which these programs should be administered, or the definitive criteria against which applications for funds should be judged. However, because the Committee considers the questions of catalysis and how programs are delivered to be inseparable, these are addressed together under the following heading:

6. MECHANISM FOR DELIVERING PROGRAMS

It is recommended that a Film, Video and Audio Development Corporation be established, on an arm's length basis, for the purpose of facilitating the cultural and industrial development of that sector in Manitoba consistent with the aims of the Communications and Cultural Sub-Agreement signed under the ERDA in 1984. The Corporation's broad objectives will be those stated earlier in this report: Quantity, Quality, Visibility and Catalysis. The first three will be achieved through the rational and integrated delivery of programs by the Corporation. The last will be achieved by the fact that a community-based organization exists for the purpose of self-assessment, planning and delivery of that community's own growth.

Furthermore, it is a matter of some conviction that the process of planning its own growth in concert with immediate peers and with those from other sectors of the community constitutes the kind of catalytic activity that results in the creation of vital new energies - energies that, uncatalyzed, remain inert.

It should be understood, of course, that the Committee has given consideration to other means of delivering the recommended programs. Either level of government involved in the ERDA might be prevailed upon to undertake the burden, or perhaps some joint

Federal-Provincial mechanism might be devised. The Committee recognizes the significance of the contribution made to date by the respective Ministers and by individuals in their government departments in bringing this major cultural and economic initiative to Manitoba. The Committee believes passionately, however, that in order for industrial development to lead to industrial maturity, that industry must be charged with the responsibility for its own growth - hence the conviction that only a community-based development corporation can do the job.

This conviction is shared with equal fervour by many members of the film, video and audio community who not only introduced the notion repeatedly at the public hearings, but who responded with unanimous enthusiasm to the form and pivotal catalyzing role proposed by the Advisory Committee for the Development Corporation.

THAT THE ADVISORY COMMITTEE AND THE FILM, VIDEO AND AUDIO COMMUNITY URGE THE DELIVERY OF PROGRAMS THROUGH AN ARM'S LENGTH, COMMUNITY-BASED DEVELOPMENT CORPORATION CANNOT BE SUFFICIENTLY STRESSED.

That orderly, lasting cultural and industrial growth will be impeded by expending citizens' tax dollars allocated for this purpose without self-determination as a fundamental principal is stressed with equal passion.

a) Nature of the Corporation

The Manitoba Film, Video and Audio Development Corporation should be established on an arm's-length basis as a non-profit corporation.

The Corporation shall comprise a Board of Directors numbering ten, those ten to represent community sectors as defined in the articles of incorporation. Examples of those sectors would be non-Winnipeg, Native, independent producers, broadcasters, educators, non-profits, Franco-Manitobans, etc. with the provisions that a minimum of two members should come from outside the city of Winnipeg, that at least one will represent Franco-Manitoban concerns, and that at least one will represent Native interests. An Interim Board would be appointed jointly by the Ministers. Within four months of the establishment of the Corporation, the first board will be elected according to a procedure developed by the Interim Board in consultation with the constituencies.

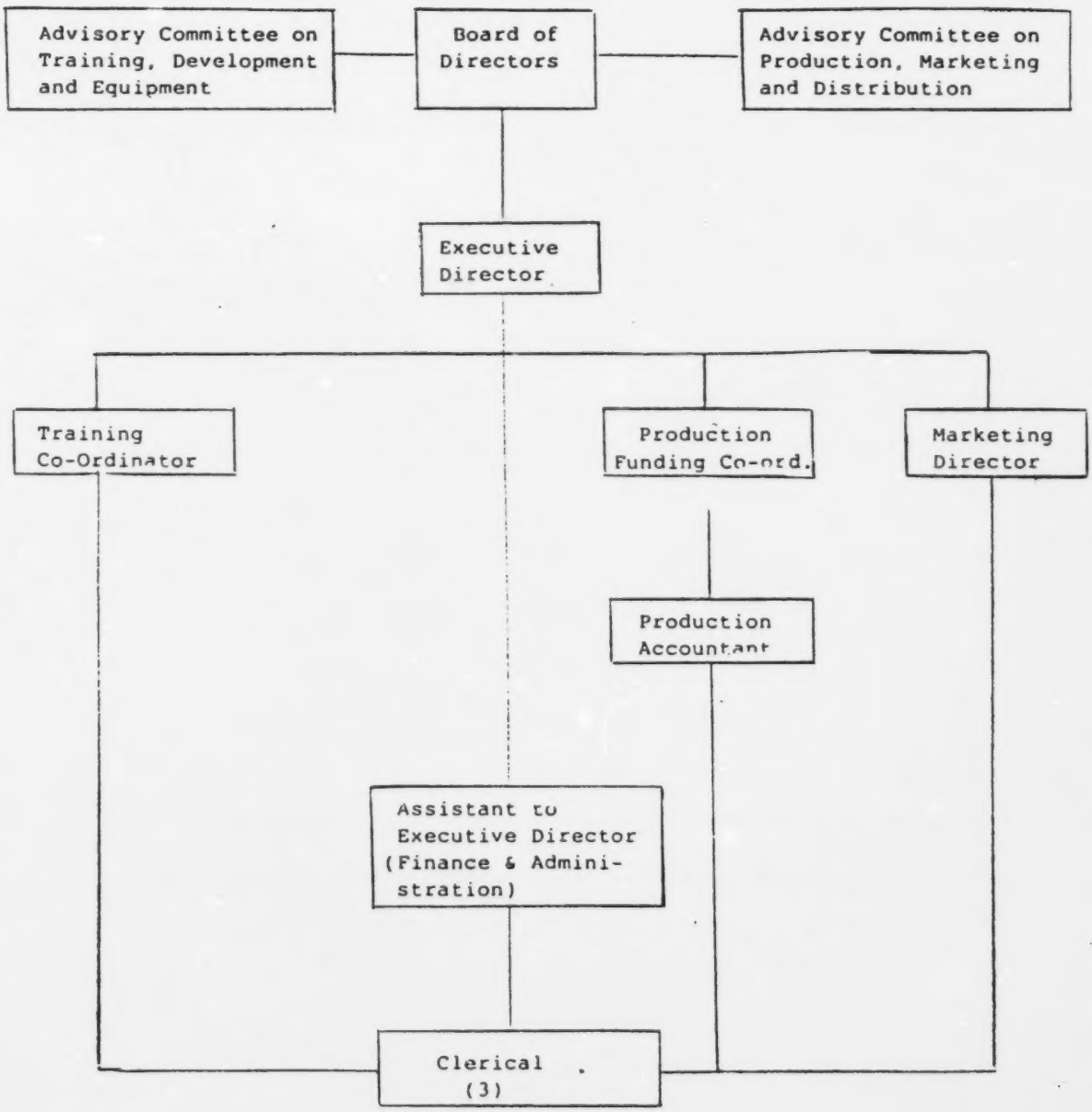
There will be an Executive Committee consisting of the Chair or President, a Vice-Chair or Vice-President, and the Chairs of each of two Advisory Committees (see below).

The Board of Directors will be assisted by two Advisory Committees chaired by members of the Board and consisting of skilled individuals from the Community who have been invited by the Board to participate. Those Committees shall be responsible for

1. Training, Development, Equipment
2. Production, Marketing and Distribution

Manitoba Film, Video & Audio Development Corporation

Organization Chart



The Board will meet according to a frequency set out in the articles of incorporation, but not less than once a month. The Executive Committee will meet as required in the interim, the schedule to be determined by the Board according to prevailing needs and circumstances. Board members will receive a per-meeting honorarium.

This payment will not only attempt to indicate the degree of commitment required of Board members, but will also attempt to compensate partially for time lost from gainful employment.

The Corporation will have support staff headed by a Chief Executive Officer or Executive Director. The Executive Director will report to the Board, and all other staff will report to the Executive Director. The duties of the Executive Director will include overall responsibility for implementation of Board policy and program decisions. He/she will be assisted by an Assistant to the Executive Director - Finance and Administration. Responsible for special areas of programming will be a Marketing Director, a Training Co-ordinator, Production Funding Co-ordinator and Production Accountant (these last two representing staff from Film Manitoba). Three clerical staff should normally be adequate. Special services such as accounting, legal, computer development, special events co-ordination, location management, etc. will be contracted as needed.

The Corporation will also be responsible for co-ordinating its programs with all relevant Federal, Provincial, Municipal and industry-based programs and initiatives e.g. CEIC, DRIE, Winnipeg Business Development Corporation, etc. and for continuing the initiatives of the Advisory Committee in facilitating the ongoing co-operative efforts of the CBC and NFB. [13]

13. The NFB-Winnipeg has indicated a commitment to involvement in the training programs proposed in this report, and can be expected to play a lead co-operative role in all of the Corporation's programs.

7. IMPLEMENTATION

The Community and the Committee are acutely cognizant, as are the two governments, that we rapidly approach the beginning of year three in a five-year Agreement, and as yet, limited program funds have made their way into the Community. The Committee cautions that this delay must not result in a truncated period of catch-up spending that will falsely over-stimulate the economy. Instead, an orderly allocation of the $6.8 M should take place over a period of at least five years. Four recommendations in this regard are made:

1. That program funds be available for delivery no later than April 1, 1986.

2. That the Manitoba Film, Video and Audio Development Corporation be in place and delivering programs by April 1, 1986. We understand that, if appropriate to the legal structure of the "corporation," an Order-in-Council of the Provincial Government could establish the agency and appoint the initial Board early in the new year, with legislation to follow.

3. That the funds allocated under Components 3, 4 and 6 be vested in the Development Corporation for purposes of extending program delivery for a minimum five year period beginning April 1, 1986. As well, funds remaining in Component 2 should be expended between January 24 and April 1, 1986 on start-up costs for the Corporation.

4. Should vestment of funds in the Corporation prove not to be possible, the means must be ensured to permit program expenditures by the Corporation until September 30, 1990 or 18 months after the termination of the Agreement, as provided in the Agreement.

a) Schedule for Implementation of Programs

Bearing in mind that the Development Corporation should have responsibility for the review and adjustment of all programs and expenditures, the Advisory Committee proposes the following suggested schedule for implementation of programs:

1. Training

Workshop Assistance Fund	April 1, 1986
Production Lab Fund	Winter, 1987
Academic Curriculum Committee	April 1, 1986 (to report Apr.1/87)
Academic Equipment and Facilities Rental Fund	April 1, 1987
Professional-in-Residence Fund	April 1, 1986
Freelance On-the-job Training Fund	May 15, 1987
Project Training Incentive Fund	May 15, 1987
Professional Development Fund	September 1, 1986
First Film Fund	May 15, 1987

2.	Marketing	April 1, 1986
3.	Production	
	Special Projects	April 1, 1986
	Film Manitoba	ongoing
	Audio Manitoba	April 1, 1986
	Audio Demo Fund	April 1, 1986
	Music Video Fund	April 1, 1986
4.	Equipment	
	New Equipment Fund	April 1, 1986
	Equipment Rental Fund	April 1, 1986

***

The Advisory Committee recognizes that circumstances will change and that uptake and future needs cannot be accurately predicted. A community-based, arm's-length Development Corporation will be in the best position to respond to change in a manner defined as appropriate by that community.

For this reason the Committee recommends that:

The Development Corporation be empowered to review and adjust program allocations according to cultural and industrial needs.

1. OTHER RECOMMENDATIONS

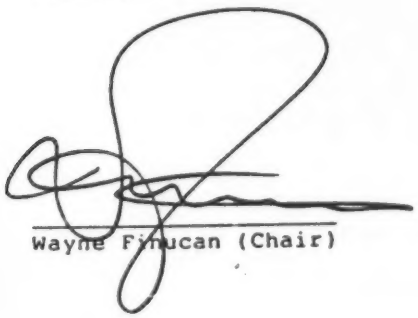
a) That Young Canada Television be encouraged to establish not only its English-language production headquarters, but also administrative headquarters in Manitoba. The Advisory Committee believes that if, indeed, national unity and regional development are philosophical and emotional imperative for Canadians, then strictly rational arguments for centralization must sometimes be courageously and deliberately given a lesser place. No specific allocation of funds from Components 3, 4 and 6 are recommended in this connection, though YCT would be encouraged to participate in programs recommended by the Advisory Committee for funding under those Components.

b) That the University Grants Commission be encouraged to make funds available for the academic programs recommended in this report.

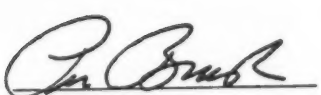
c) That Telefilm be officially mandated to improve regional links and to make specific allocations for regional production. The Advisory Committee applauds the Federal Minister's Film Industry Task Force for making this same recommendation and urges immediate implementation measures.

Respectfully Submitted,

January 24, 1986



Wayne Finucan (Chair)



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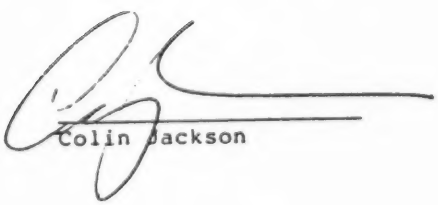

Colin Jackson

Derek Mazur

Joan Jarvis

Stan Thomas

APPENDIX

1. Call for Submissions

APPENDIX I

March 12, 1985

REQUEST FOR SUBMISSION
TO
PUBLIC HEARINGS

The Advisory Committee on Film, Video and Audio Production Capability and Skills Development Facilities/ Activities has been established under the Canada-Manitoba Subsidiary Agreement on Communications and Cultural Enterprises. The Committee has been directed to proceed under the following mandate:

> To propose a recommendation to allow Manitoba industry to benefit from increased film, video and audio production opportunities. The Subsidiary Agreement will encourage the improvement of production capability by providing a financial contribution towards the cost required to foster increased activity by private and independent producers and the public broadcasters. Such capability would contribute to the viability of this promising sector and allow for the increased production of quality products. In order to maximize the utilization of any production facilities, measures should be taken to ensure a close working relationship with proposed skills development initiatives. Appropriate access to space, equipment and technical resources in existing and any proposed production facilities is a key element in this component.
>
> Consideration will be given to the production needs of Native people in developing this component.
>
> Priority attention is to be given to the development of the skills required by workers in Manitoba's film, video and audio industries in order to achieve productivity gains, increased production, and enhance quality and commercial viability.

With regard to the above mandate, the Committee is requesting written and oral presentations at public hearings,

to be held in April 1985, to obtain information and relevant views of interested parties, groups, organizations and companies.

The Committee's interests include the following:

1. What is the current status and the current and future needs of independent producers (including production co-operatives) in the development of film, video and audio production in Manitoba (with particular reference to financing, equipment, facilities, skill training, distribution and marketing)?

2. What effect do current Government programs and policies have on issues raised in question 1 (eg. broadcast policies, tax incentives, Telefilm, Canada Council, Manitoba Arts Council, etc.)?

3. What is/could be the role of public and private tv and radio broadcasters (including pay tv and cable systems):

   (a) in the development of film, video and audio production in Manitoba. Pertinent to this topic are activities such as co-production and financing, financing of independent productions, licensing and facilities sharing;

   (b) in skills development in Manitoba;

   (c) in the distribution and marketing of Manitoba made film, video and audio productions?

4. What effect do current Government programs and policies have on the issue raised in question 3?

5. What is the current situation of Technicians and production personnel (including freelancers)? What are the possibilities for improvement with regard to:
   eg. (a) level of employment including rates and conditions;
   (b) equipment;
   (c) skills and career development;
   (d) union and association jurisdictions?

6. In the area of film, video and audio production in Manitoba, what is the current situation affecting the talent industries including, writers, musicians, performers, composers, artists, with regard to:
   eg. (a) level of employment including rates and conditions;
   (b) equipment;
   (c) skill and career development;
   (d) union and association jurisdictions?

7. What are the current problems/opportunities concerning the transfer of artistic works not originally made for film, video and audio production and/or broadcast?

8. What is the current status and what are the current and future needs of technical support industries in the development of film, video and audio in Manitoba (with particular reference to financing, equipment, facilities and skill training)?

9. What are the current training programs and existing facilities for skill training in film, video and audio production in Manitoba. What are the future needs and possible role of training programs and skill training facilities in Manitoba?

10. How do current government policies and programs affect investment in film, video and audio production in Manitoba? How can policies and programs be improved to encourage investment in Manitoba production?

11. What is/ could be the role of public production institutions and/or departments (eg. N.F.B., Dept. of Education, etc.) in the development of film, video and audio production in Manitoba?

12. What is the current status and the potential for improvement of public and private markets and distribution services for Manitoba-made film, video and audio production?

13. What is the current status of technical, legal and managerial skills in the film, video and audio industry in Manitoba and how can these skills be improved?

14. With reference to all of the above questions and to the Committee mandate, the Advisory Committee on Film, Video and Audio would like to know your opinion of what specific incentives are required to improve the production, skill development, distribution, facilities and equipment related to the advancement of the film, video and audio industries in Manitoba. Submissions should address both the cultural and economic imperatives of these issues.

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Alliance of Canadian Cinema, Television and Radio Artists. Winnipeg Branch Councils - Writers and Performers

Winnipeg Film Group

Manitoba Association of Independent Film, Video and Audio Professionals

Native Multi-Media Productions

Dance In Canada Association

Creative Retirement Manitoba

CKND Television

CBC Radio

Headbutt Records

Serena Stone, Department of Creative Communications, Red River Community College

South Winnipeg Vocational Education Centre

Centre Culturel Franco-Manitobain

Video Pool

Waboose Communications and Training

Nancy McLennan

The Brandon Women's Media Collective (FEMMEDIA)

CKX-TV (Brandon)

Contact Industrial Video

Crocus Information Management Co-operative Inc.

Assiniboine Community College

Envirocomm Communications Services (Pine River)

Gene Walz, Film Studies Department, University of Manitoba

Manitoba Indian Cultural Education Centre

Mid Can Labs Inc.

Native Communications Inc./Mikisew Broadcasting Corp.

Sturgeon Creek Regional Secondary School

Tri Star Video Productions